Sacred Dance Guild Journal

volume 31 number 1 Fall 1988

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Sacred Dance Guild Journal

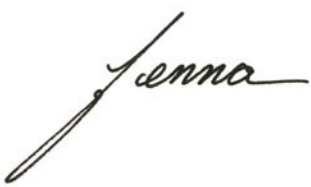
President's Message

A year has passed since I agreed to assume the presidency of the Guild. It has been a year filled with expectation and doubt, enthusiasm and confusion, laughter and despair. Rather like life. Very soon into my term, both the Vice-president and Corresponding Secretary resigned, leaving the Board with a few holes, and me with added duties (and the despair, confusion, and doubt). Connecting with devoted members, listening, learning, and talking became vital to the process of transformation. It was a "dance toward wholeness" done both over AT&T wire and over our spiritual wires. I gratefully thank all of you for your positive energy and humble acceptance of a difficult situation.

Festival '88 was a time to put many faces and bodies with names and voices I had met only on the wire. "And the Word became flesh" in a very real sense. Dancing together, I rediscovered that the Guild is an impressive gathering of remarkable individuals, holy temples, collectively engaged in nurturing and embodying the neglected but central dimension of faith—the physical. Again the Guild presented a diverse assortment of spiritual disciplines which emphasize the psychophysical opportunities for the body-mind expression. I claim with all of you another victory against the darkness of dualism.

For the most part, what I learned at Festival '88 remains somewhat of a mystery. Perhaps my capacity to experience far exceeds my ability to understand. What remains though, is an awesome reminder of just what can happen when trained and untrained dancers and choreographers alike subjugate themselves, their discipline, and their artistry, to the Spirit.

To this end, the Guild remains faithful to its call to "enrich faith through movement". I am confident that in spite of fragile Boards, tenuous budgets, inexperienced administrators (I speak only for myself and my recent tenure), the Guild moves on to a bright future marked by both quantitative and qualitative growth. Read the pages that follow and judge for yourself. We will dance on.



Editorial

"Thirty Years and Counting", this, our memorial issue to the thirty years we have been functioning as a Guild will cover the Festival '88 meeting in Denver. It was good to find the listing of our Festival '88 in the American Dance Guild Newsletter, and the NDA "Spotlight on Dance". Jan Jenkins presented a session "Dance as Part of the Worship Service" at NDA's Convention in Kansas City in April, 1988 and the Spring '88 issue of "Spotlight" carried the Guild address. For me, it was good to attend two days of the Festival - what a wondrous group, what a wondrous inspiration! Thank you for sharing with me.

The theme for the next *Journal* will be SIGHT AND SOUND OF SACRED DANCE. This will cover music, costume, video, photography. Do send in all your ideas, your winnings, your failings in these areas to share with SDG members.

For all of us, it is so "nice" to welcome into our homes the *Journal*; for me it is even nicer to put it all together, a feeling of family, total family with the Lord. Like all groups, all families, even our great USA, we have come to a point of financial stress. Perhaps it is, as so many have told me, that the *Journal* must be self-supported by ads, by contributions. However, at this moment, I feel we must all get busy and get our dues in. So often we are delinquent, not because of necessary but procrastination. Too, like you, I do not want to see the *Journal* be cut back, or cut out, due to lack of "money".

God Bless each of you and do let us know how you can help us keep the *Journal* coming each time to you. We need your input as we keep the "COUNTING" part of the "Thirty Years and ....."

Toni' Intravaia

Editor

Deadlines for the Journal: August 15, November 15, and February 15. **Deadlines for the Events Calendar**: September 15, December 15, and March 15. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

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Journal Contributors: Toni' Intravaia, Editor; Susan Cole, Calligraphy; Kathryn Mihelick, Joan Huff, Ginny Siano, Mary Jane Wolbers, Doug Adams, Margaret Taylor Doane, Kay Troxell, Forrest Coggan.

THIRTY YEARS AND COUNTING

It is with distinct pleasure that the *Journal* salutes the Sacred Dance Guild on its 30th anniversary with many messages of the celebration that took place at the Festival '88 in Denver and with many messages of the growth that is to come. The *Journal* is a reminder of all that has gone before, a history of a worshipping group that seeks truth and communication through the arts. It is also a reminder of the great future that lays ahead in the many branches that make worship through the arts awe-inspiring. •

From Forrest Coggan

Comstock Park, Michigan

August 31, 1988

Dear Toni' and Dear Friends:

I'm trying to put the pleasure, excitement, inspiration and personal growth of the 1988 Festival Experience into left-brain words. It's pretty difficult, I must say. Thinking back on good friends, amazing classes, fantastic food eaten in a dining room of windows full of Front Range Mountain majesty - well - it just ain't easy. Especially since Connie Fisher could be there, too. First, my personal appreciation to the Guild for honoring this "old timer" at the awards banquet. The 30th anniversary of the Guild, and the 40th since letters between Margaret (Palmer) Taylor Doane - east coast, and myself - west coast, began. Surely missed *her* presence - *and others* - you bet! But what a really wonderful time was had by all those who *did* come to Denver. How great it was!

I saw videos of other SDG Festivals but just can't see how 1988 could be beat. It could have been bigger, no doubt, but better? (Good Luck, Cleveland.)

You see - the *dimensions* of Sacred Dance, where ever it is found, has been a great concern of mine. "Primitive" peoples, large or obscure religions, stage, video, community worship centers/churches, unique "retreat" groups, communal seasonal rituals, esoteric/contemplative/meditative/metaphysical discovery centers, secretive individual soul search. . .so much was present and accounted for, I felt, this year. An inclusive - in no way exclusive - format and faculty. Yes - a large faculty for the enrollment. But then, the faculty was gleaning royally from each other whenever they could manage the time. Lots of WOW! in subjects and sessions. (Have I been away too long? Is my perspective out of sync?)

Tom Daly (psychotherapist) and his Earth Ceremonials! I'm sure some eyebrows were raised and maybe some hackles as well, as those attending his first orientation could hardly imagine themselves becoming so immersed in the self-revealing rituals to follow. . .and David Taylor's almost bone-crusher, brain-stretcher, soul-jarring, massive theatre concert: "Myths/Rites/Revelations", of 4 major works (including a premiere) all on deep metaphysical themes. His classes stressed Gurjieff and Sufi sources. (New Yorkers wondered

why his company hadn't visited the Big Apple!) (The David Taylor Dance Theatre is in process of taking up residence on campus at the Festival Site). . .Genevieve Paulsen, Dr. Harvey, Cynthia Winton-Henry, Daystar, Kaipo - wonderful just to be around and absolutely SUPER to share with them in workshop settings. I was lucky enough to see nearly everyone in action. Some weren't as lucky and missed some GOODIES. Too bad! I can't cover them all.

In some ways I may be "jaded", but these events shook me up. I felt noticeably *humbled* by the warmth and caring, the integrity, and by the *artistic* excellence.

Thank you Ann. Thank you Peg. Thank you Rocky Mountain Guild. Thank you S.D.G. Board - and you, dear Toni'. Thank you one and all as true servants of the Lord. MAY YOUR CROWNS BE *RADIANT*! •

STRENGTH OF TAYLOR CONCERT WAS A PREDOMINATE FESTIVAL FORCE

Review

by Kathryn Mihelick

David Taylor, Artistic Director of the David Taylor Dance Theatre, is very much "into" energy, philosophically as well as physically. And to say that this was apparent at his Friday evening Festival concert is putting it mildly. The performance, titled "Mysteries/Rites/Revelations," displayed a non-stop kinetic energy that was exhilarating on the one hand, demanding of the audience to a point of fatigue on the other. In a word, it was powerful.

The Company, calling itself a Dance Theatre, is indeed just that, focusing on the theatrical effect inherent in a visual aesthetic evoked by a seemingly infinite variety of both orthodox and unorthodox shapes. Indomitable bodies forcefully moved in patterns that reflected the simplicity of two-dimensional shape and design at one moment without diminishing the intense complexity in kinetic concept the next. Taylor's choreography cuts and divides space in a definitive way that defies questioning. That is a part of his power. Each form appears grounded in a sturdy base out of which compelling perpetual motion is propelled.

This very connection between firmament and cosmos, with assent to all the energy fields in between, discloses the choreographer's abiding interest in the metaphysical. His dances, in both form and content, reveal an affinity for cultural, ritual and cosmic concerns. His *Third Force*, a work for two couples and a single dancer representing the "opposing force," was inspired by the Gurdjieffian philosophy which sees an omnipresent third principle transforming every opposing duality into a trinity in order to effect phenomenal change. The electrifying movements, always probing, even throbbing, characterized the Taylor style. It worked neatly with the music of Witold Lutoslawski and Brian Eno.

The opening piece, *Los Penitentes*, was the most representational work on the program, replicating the melancholy, extreme practices of the Penitents' religious sect in their self-flagellating quest for salvation. The explosive, eruptive quality of the movement was enhanced by Francis Poulenc's music. Dancers performing both barefoot and in pointed shoes were a moving metaphor for the beautifully skillful blend of the ballet and modern genres exhibited in this piece, as well as in *Third Force.*

The most provocative of the three Taylor works presented was *Two Visions*. A program note identified it as a "desert dream." This is a dream better left without analysis; better for the viewer to sit back and let the dream envelope, just as the searching man of the dance is enveloped by the huge white parachute forms as they are drawn slowly across the stage toward white strands of fabric beckoning in a wind. "It really was a dream" Taylor revealed in an informal interview. "I love to hear what it means to people. Sometimes they see something in it I hadn't seen myself."

The collaboration between Taylor and Set Designer, George Peters, was one in which Peters, after hearing of Taylor's ideas, suggested pieces he had already constructed and had stored in his studio. In the selection of set pieces Taylor readily found several that, while they shaded and redirected the impetus of his ideas slightly, they worked with the choreographic concepts he already had in mind. These concepts included segments of ensemble unison movement that were especially effective. The pas de deux sections, particularly the lifts, were breathtaking in variety, design and execution.

Taylor's dancers capably met the demands put on them by the choreographer, no matter how unorthodox. The vibratory, the impulsive, the kinesthetic contradiction—all were aptly manifested in those well honed bodies. Of special note were the performances of guest artists Paul Noel Fiorino and Jay Kerns.

Costuming, by Charles Rowbotham and Ronnie Whittaker, made frequent use of unitards and bare-chested men, ensuring the greatest possible visibility of sinew and muscle, and enhancement vital to the nature of Taylor's work.

The program's final selection was a work by choreographer Milton Myers, *The Element in Which It Takes Place*, first staged at Jacob's Pillow Dance Festival in 1985 and set on the David Taylor Dance Theatre the following year. With music by Phillip Glass and Meredith Monk, this piece for fourteen dancers wove a ritualistic contemporary passage through the "Rite of Spring". In several sections for solo, small and large groupings the relationship of masculine/feminine mystique was explored. The occasional humorous insights were a balmy respite from the intensity of the evening's program.

No mention of this concert could be complete without kudos to Scott Oliver, the lighting designer. When the lighting came up on the opening piece, *Los Penitentes*, sculpting each figure in a magnificent tableau, a presage of illuminating artistry was set forth which upheld its promise throughout the evening. The lighting, both dramatic and mood-evoking, was an organic element of the theatrical totality striven for by David Taylor. It was as integral to the dance as is a partner to the pas de deux.

The repetitive and sonorous character of much of the new wave music used, and the consistent dynamic of movement that rarely wavered from its powerful, vibrant style, combined to produce a mesmerizing effect that diluted the very impact it was intended to create. The viewer can only absorb so much power before becoming defensively desensitized to it. But if lack of contrast was a flaw, it blanched beside the over-all qualities of the performance. •

WORSHIP SERVICE, SATURDAY MORNING, CYNTHIA WINTON-HENRY, LEADER

by Joan Huff

The service in the upper dance studio started by proclaiming, "A dance studio is a sacred place." A Yemenite dance called us to worship. Several dances illuminated reflections on beauty and ugliness, as did the use of broken mirror pieces which also were used in passing of the peace and in building a mosaic in the center of the studio. Also included were Ted Shawn's "Credo", "Be Thou My Vision," and as a benediction "Rappin," by Duke Ellington. •

Festival 88, Denver, Colorado

A SKIP, A HOP AND A JUMP FROM CLASS TO CLASS WITH YOUR EDITOR

Wed. 8:45 a.m. with Cynthia Winton-Henry: Technique, Improvisation

Twenty-five dancers on the carpet warming up to their speaking "Don't know what we are doing here" as a round. Improvisation: Observe, be yourself; a way of working through not knowing and looking back; remind; reapproach; ground rule - observe outside and inside.

Wed. 9:00 a.m. with Paul Fiorino: Technique, Beginning Ballet

Five dancers at the barre experiencing foundations of the classical ballet with gentle individual corrections.

Wed. 9:15 a.m. with Margo Law: Technique, Intermediate Modern

Fourteen dancers moved across the floor in large free movement. No words were spoken, none were needed. It was dance, the great full meaning of total body.

Wed. 9:30 a.m. with Brian Slota: Technique, Floor Barre

Ten dancers worked on the floor. This was an excellent class for dancers and for "ordering life".

Wed. 10:00 with Arthur Harvey: Music-Worship-Brain

Worship is person's thinking with the left brain, feeling with the right side of the brain and moving.

Worship is response in words, symbols, gestures.

Worship is God in the Father, the Son and the Holy Spirit as he/she understands him/her.

(So much, so very much, for two hours: Are we mostly right-brain or mostly left brain? Do we think in language or in images? Are we logical problem solvers or are we intuitive? Etc....)

Wed. 12:00 Lunch

Lunchtime was meeting time either with new friends, old friends, board members. Discussions were many; food was great.

Wed. 1:15 with Tom Daly: Earth-Song-Ceremonial Dance

Evolving personal myths in a community; an oral tradition; the source of many religions; celebrate all sun feasts, full moons, new moons when needed; circular leadership; spin offs in various parts of the country. In preparation for the moon dance experience, discussion and participation was conducted with all present.

Wed. 2:30 with Doug Adams: Visual Arts

See what you already know. Really see. Six students participated in looking at special paintings and from them initiated movement that may continue from the visual art or travel on its own.

Wed. 2:45 p.m. with Cynthia Winton-Henry: Workshop

Thirteen dancers working with poetry in groups. Sometimes in repeating speed up, slow down. The viewer felt that the dancers were not slaves to the words but rode them sometimes with, sometimes against, sometimes beyond.

Wed. 3:00 p.m. with Forrest Coggan: Workshop

Twelve students experienced the use of objects to disguise and/or enhance movement....

Wed. 3:15 p.m. Connie Fisher: Dancing Festivals

Nine dancers were participating in Laudette Dominum, the Kyrie, etc. as processional, as worship. They were learning, within and without their bodies from their backgrounds and the leadership of Connie.

Wed. 3:30 p.m. Daystar, Rosalie: Native American

Seventeen dancers were learning dances: Mosquito, Cherokee Green Corn Dance, and a Round Dance. It was exciting to learn of the American Indian heritage.

Wed. 3:45 p.m. Marsha Talitimu, Donna Bauer, Kaipo Bridges: Polynesian.

Eleven dancers were learning that they need to know the language since the dance is done for and with the song. In early history each dance was pure; now all mixed. Seek for the truth, the detail of each dance.

Wed. 4:30 p.m. Paul Fiorino: Critique & Sharing

The Festival participants were inspired at the dances shown. There was sharing of feelings, of technique, of costumes. Not wanting to specifically describe or critique those shown, your editor will say that they were in good taste with good music, with good costume. Progress certainly has been made since 1958 in so many ways.

Wed. 5:30 p.m. Western Barbeque Dinner

A treat for all - and the food was great -

Thurs. 9:00 a.m. David Taylor: Sacred Dance

Thirty-five dancers joined in the exploration of Gurdjieff movements and the spiritual development for worship in dance; also to better appreciate the evening's performance the dancers learned some of the movement sequences from the dances.

Thurs. 10:45 a.m. with Arthur Harvey: The Effects of Music on Individuals

Music is used for: functional (means to another end), therapeutic (release and articulate) and aesthetically. Music can make us healthier. Delightful-interesting-activity: Take a long piece of string and attach it to the left of you to an object, put string on your left finger (the other end) into your ear with your thumb behind your ear, stretch the string and use as a vibrator with music of your choice on cassette or radio or live. Isn't that fun? And it really works!

Thurs. 3:45 p.m. Doug Adams: Visual Arts

We all see what we want to see in paintings or any visual art. Look for the differences. The dancers explored The DaVinci "Last Supper" and took the various parts and then took the beginning movement beyond. Also discussion took place on various paintings of the same subject and how the sacred dancer could use the material.

Thurs. 5:30 p.m. Sacred Dance Guild Banquet: Celebration of the 30th Anniversary

Your Editor was so "overcome" with happiness that all she remembers is that the food was great, that everyone looked spectacular all "dressed up" and that she said a few too many words in thanks. She gave a brief history of the Newsletter that became the Journal from the beginning when it was mimeographed at churches to the present typesetting. She gave a brief summary of various Board/President's influence and changes made in the Journal and closed with "Without doubt the Journal is the lifeline of the Guild, the link. It is the keeper of the SDG's history." Awards were presented to past presidents present and carnations were given not only to those but also to the many that helped make the 1988 Festival alive and delicious. And to make us all one in the Lord, Doug Adams had us pause to think of the good that each of us had felt and to share that with someone near us - and then we all PRAISED WITH MANY HURRAHS FOR AND TO GOD! •

MEETING WITH DAYSTAR

by Ginny Siano

Attending Festival '88 in Denver was definitely the highlight of my summer. The wonderful acquaintances I made will be forever in my memory. But one person stands out in particular. We called her Daystar, (Rosalie M. Jones) of Blackfeet, Cree heritage. Daystar had a special aura about her. She has dedicated her life to researching and sharing her knowledge of Native Americans through the medium of interpretive dance, costume, music and storytelling. During a workshop with Daystar, there was a beautiful unity shared while joining hands as our group engaged in a simple two-step. No one will soon forget the endearing stories she told or the great fun we had learning and dancing the Cherokee Mosquito song. Many people we meet are but fleeting memories of where we have gone or what we have done. But the beauty of Daystar's conviction to share her wisdom and intelligence of the Native American Indian, with all she meets, will stay in the minds and hearts of all participants. •

DANCER AS THEOLOGIAN - CYNTHIA WINTON-HENRY

by Joan Huff

Individual reflection and sharing of our responses with others were the techniques the leader utilized to help us understand our own position on theology and sacred dance. We individually listed our responses to three questions: 1) What in my human experience has led me to creative expression? 2) What in my Biblical or spiritual tradition leads or confirms me in my creative expression, and 3) What is it in my own liturgical and religious community tradition that supports and confirms me as an artist/dancer?

Winton-Henry concluded the workshop by telling us that theology classes/books address these questions —

1) What/Who is God?

2) Who is Christ?

3) Who am I? What is a human?

4) How do evil and suffering fit into all of this?

These last questions could also be discussed in relation to our role as sacred dancers. •

Festival 88, Denver, Colorado

NEW MEXICAN AND MEXICAN LITURGICAL DANCE

by Joan Huff

Deborah Romero, the presenter, is of Spanish-American heritage and has done considerable research on her topic. Life in renaissance Spain reflected Basque, Muslim, Christian and Jewish religious influences. Spirituality and worship focused on the perceived life forces such as good, evil, the elements (fire, earth, water, and wind), and witchcraft, and all of these were reflected in their dances, many of which were originally done as worship of God.

The first dance taught used conch shells which were scraped together in low fifth position to honor fire and in high fifth in homage to the sky and sun. The floor pattern included the shape of the cross. Traditional accompaniment was the bagpipe.

From Yucatan we learned Zandunga, a thanksgiving dance blending Indian and Spanish elements as well as African and French, the latter seen in such balletic movements as rond de jamb, balances and pointed feet. The dance is done in crossing linear formations and with dancers carrying flowers and fruit.

Lastly, Ms. Romero told of the secret ritual dances done by the southwestern Penitentes who enact what Christ suffered at His crucifixion. Flagellation (of Spanish and African influence) is included and is the reason this celebration has been officially banned. Because the enactment is considered a form of prayer, participants wear hoods over their heads to preserve their identity. Outlawed in 1940 this rite went underground and today is covertly done only in Moradas, well off the beaten path. Ms. Romero concluded her session by performing a dance based upon the Penitente rite.

UPDATE: "PRESIDENT'S COUNCIL" AND THE HONG KONG CONFERENCE

by Mary Jane Wolbers

For a number of years, the Sacred Dance Guild has been represented at meetings of leading American non-profit dance organizations. The purpose of those involved was to establish a basis of cooperation and support between the organizations and to find a solution to mutual problems they all face. This "umbrella" group is currently known as the "Presidents' Council". The American Dance Guild has been a prime mover in this effort, and Rima Sokoloff of ADG is the current chairperson of the meetings.

Representatives attend at their own expense and occasionally contribute to the cost of mailing reports and notices. Frequently, meetings are held at the site of annual conferences, where the representatives are in attendance.

Involvement of the SDG in this group immediately engendered interest in the Guild, its purpose and activities. We gained valued recognition and status (Talk about "visibility"!) As we convened, representatives were anxious to share news and clippings about sacred dance events that heretofore would not have caught their attention. We are warmly welcomed in the Council.

Typical agenda topics are: - Major conference dates announced; the possibility of joint conferences at the same site explored. Many of us belong to several of these professional organizations. As one put it, "I pack my bags at the beginning of June and go from one conference to another. Hopefully, there will not be two at the same time in different locations." It was great when ADG and CORD held a joint conference at the University of Hawaii on Oahu!

- Wasteful and duplicative expenses of our various organizations. A common multi-organizational office space where we can share a headquarters and services has been discussed; the idea of creating a National Office of Dance Organizations has been advanced.

- The production of a directory, listing each organizations' name, purpose, administrative structure, and member services is under way. The intention is to send 10 such directories to every college dance department in the U.S.

- Cooperative efforts such as the Hong Kong Conference, Carl Wolz, Dean of Dance, Hong Kong Academy of Performing Arts has invited Council member organizations to participate in a global conference on dance research at the Academy for five days, starting July 14, 1990. During the 5 days prior to, or following this conference the Second International Movement Notation Conference will be held at the same site. At the end of both conferences there will be a 5-day tour of China available. Housing will be at the neighboring Harbor View International House.

The conference will be a shared event and each organization will present program content (See "Call for Papers" elsewhere in this issue.)

Rough costs estimates at this early date are: Round-trip airfare from the East coast $800.00 as a package deal. Housing - $40.00 per night per double room ($20 per person) - Food - $35.00 per person per day. Conference fees - $10 of each fee would go to the Hong Kong Academy; member organizations would add their own fees for the five day conference.

Any special tours or events would be scheduled by member organizations (in addition to the above mentioned 5-day tour of China).

Fund-raising efforts are in order to help SDG members attend this conference. Chapters should consider grants for this purpose. Perhaps there can be a project at Festival '89 to further the cause. •

DANCE FILMS ASSOCIATION ANNOUNCES FESTIVAL AND TAPE ENTRY DATES

Dance Films Association, Inc.

Dance Films Association, Inc. will hold its seventeenth annual "Dance on Camera" Festival the last weekend of January, 1989, in New York City.

All Festival entries must be films and videotapes not shown before and released since December 31, 1986. Only 16mm films with optical soundtracks and 3/4 inch video-tape cassettes in American standard NTSC format are eligible. Categories include: Religious or Liturgical Dance; Dance Company—background; Performance—dancer or dance company; Biography—dancer or choreographer; Technique—instruction; Dance Therapy; Dance in Education; Ice Dancing; Music Video featuring dance; Experimental—film, videotape, or dance; all types of dance.

Entry fee schedule is $15.00 for production less than 5 minutes; $20.00 for 5-10 minutes; $25.00 for 11-to-25 minutes; $30.00 for 26-to-49 minutes; $35.00 for 50-to-90 minutes; $40.00 over 90 minutes. 20% discount for DFA members. Membership fee—$10.00 a year from month of joining. Make checks or money orders out to Dance Films Association, Inc. and send together with the entry forms by September 15, 1988 at Room 301, 241 East 34th Street, New York City, NY, 10016, USA. •

Festival 88, Denver, Colorado

MATCHING CHALLENGE GRANT FOR SACRED DANCE CHAIR

by Doug Adams

"The Center for Arts, Religion, and Education" has received a $25,000 matching challenge grant to encourage others to give to establish a chair in "Dance and Religion". Doug Adams explains that every gift given between now and December 30, 1988 will be doubled by the challenge grant; and he urges SDG members to give now so each dollar they contribute is doubled. The chair for "dance and religion" will be a part of the "Center for Arts, Religion, and Education", newly established in Berkeley, California to encourage courses and research in the fields of "religion and the arts". Courses offered through the Center will be available to students at all the Catholic, Protestant, Jewish, and Orthodox seminaries and centers in Berkeley where over 1500 students are in training toward ministry. Send contributions (postmarked no later than December 30, 1988) made out to "Center for the Arts, Religion, and Education" to Doug Adams, Center for Arts, Religion, and Education, 1798 Scenic Avenue, Berkeley, California 97409, and tell him it is for the "dance and religion chair". As Doug already sits on a fully endowed chair in "Christianity and the Arts" at Pacific School of Religion and Cynthia Winton-Henry and Michael Mansfield teach dance courses funded by the "Margaret Taylor Endowment for Dance at PSR", this new endowment will make possible needed additional courses in sacred dance; and eventually it is hoped this new endowment will grow to allow employment of a full time professor in "dance and religion". •

Festival 88, Denver, Colorado

HONG KONG DANCE CONFERENCE, July 1990: CALL FOR PAPERS FROM SDG

by Mary Jane Wolbers

The Sacred Dance Guild has been invited to participate in a global conference on Dance Research, hosted by Carl Wolz, Dean of Dance at the Hong Kong Academy of Performing Arts. The conference will be held July 14 through 18, 1990 at the Academy. It will be a shared event with some eight leading dance organizations presenting program content. (The American Dance Guild is planning to hold its annual conference within this format; the Second International Movement Notation Conference will be held at the same site either the five days prior to, or following the Dance Research Conference.)

Sacred Dance Guild members wishing to participate in the Hong Kong Conference are asked to submit proposals for consideration by the Guild Committee no later than November 1, 1988. The proposals should follow these guidelines:

Original research papers on the subject of dance as a dimension of worship or an aspect of religious education are specifically solicited. The research project must have been completed by September 1, 1988 or, if currently in progress, must be scheduled for completion *no later than* June 30, 1989. Papers may not have been previously presented at a public or professional meeting. Submit proposals in duplicate (two copies of *all* written materials) including details of any special equipment or space requirements, including audio-visual aids. Send a stamped, self-addressed envelope if you wish your materials returned.

Kindly include in your proposal, your name, business address and phone, home address and phone, title of research project, date and institution project completed, availability of abstract (microfilm reference with name, address of source) a bibliography of resources, a biographical paragraph, and an abstract or description(75-100 words) of your study. Categorize the research methodology used: descriptive, historical, experimental, philosophical, etc.

We are presently awaiting word regarding how many papers the Guild may schedule and the time allotment for each presentation (45 minutes is typical).

All questions and responses are to be sent to the Guild Committee for the Hong Kong Conference in care of Mary Jane Wolbers, 111 South Green St., East Stroudsburg, PA 18301, Phone: (717) 421-2169. For further information on the Conference, see the "Update: President's Council and at the Hong Kong Conference" elsewhere in this issue.•

ALL BEFORE 1958

(idea sent in by Margaret Taylor Doane)

Sacred Dance Guild was formed in 1958. Margaret Taylor Doane will send in a seed article for the next issue. Early pioneers including the Unitarian, Methodist, Episcopal, Roman Catholic and Presbyterian churches are asked to write up any history they can uncover to fill the gap before 1958. •

BUILDING A FLOOR UNDER SACRED DANCE

by Doug Adams

Sacred Dance Guild members have established endowments which guarantee the offering of sacred dance courses each year to train future ministers and priests at Pacific School of Religion in Berkeley, California and at Iliff School of Theology in Denver, Colorado. In both places, the interest from these permanent endowments is carefully specified for semester length courses on dance for worship and education. While I urge SDG members and others to continue to give to these two endowments, I urge the establishment of similar endowments in your wills so more ministers and priests will be trained to appreciate dance in worship so they will encourage sacred dance in the churches they serve.

Each semester length sacred dance course can usually accommodate no more than twenty students. (It requires an endowment of from $10,000 to $12,000 to produce enough income per year to allow one course.) The endowment at Pacific School of Religion honors Margaret Taylor Doane and the endowment at Iliff honors Constance Fisher. The Taylor Endowment at PSR has grown to nearly $50,000; and there will be five sacred dance courses offered at PSR this coming year. The Fisher Endowment at Iliff has raised over $10,000, and will offer one sacred dance course this coming year. But at both places there are many more students wanting sacred dance courses. With over fifteen hundred students at the six protestant and three Catholic seminaries and the Jewish theological center in Berkeley, PSR's courses will train some one hundred students in dance this year; but I estimate that we could fill another three or four dance courses each year.

To encourage more dance courses (and to build toward a full professorship in "dance and religion"), we have started the Center for Arts, Religion, and Education in Berkeley. We welcome your contributions toward the dance chair at this new center. (Make checks payable to "Center for Arts, Religion, and Education" specifying the dance endowment and send them to Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. Contributions are tax deductible.) Also PSR welcomes contributions to the "Taylor Endowment for Dance" at Pacific School of Religion; and send checks for "Taylor Dance Endowment" to Doug Adams at the PSR address. And Iliff

invites contributions to the Constance Fisher Endowment for Dance; and checks for that should be sent to Ann Marie Blessin at 762 Oliver Street, Denver, Colorado 80220.

At the Denver Festival, I announced I would pledge $100 toward any similar sacred dance endowment set up at other seminaries as long as it is clear that the endowment is a permanent one with interest income used to offer credit courses in sacred dance at a seminary. So, I urge you to do as we have done in Berkeley and in Denver so that more sacred dance courses are offered across the country and abroad.•

IT'S TIME TO UPDATE *RESOURCES IN SACRED DANCE*

by Kay Troxell

In the Fall of 1986, each member of the Guild received a copy of *Resources in Sacred Dance*, an annotated bibliography that included books, booklets and pamphlets, articles and publications, organizations, films/video/audio, and general dance resources that would be of interest to those in the field of sacred dance. The Guild printed 1,000 copies at that time.

All Guild members receive this bibliography when they join. Copies have been sold to seminary libraries and to a variety of other buyers. We are fast running out of copies of *Resources* for our new members and it is time to reprint and to update the material.

I am appealing to you for your help. If you have had anything published (accessible to the general public) within the past three years in the field of sacred dance in one of the areas listed above, please get in touch with me. I will need all the information you see listed in your copy of *Resources in Sacred Dance*. Any film, video or audio tapes must be available to the public.

If you have discovered materials that should be included in the revision, please let me know. If you have corrections or have had a problem ordering any of the resources listed in the original bibliography, contact me so I can check and/or make corrections.

PLEASE SEND INFORMATION RIGHT AWAY! My deadline is December 15. I'm requesting materials by mail to Kay Troxell, Editor, Resources in Sacred Dance, 1441 Hiemenz Rd., Lancaster, PA 17601.

Guild members who have the 1986 Bibliography will receive an Addendum of the additions/changes to be added to their copies. The Revised Addition will be available to new members and for sales campaigns to college dance departments and libraries. •

Letters to the Editor

From Mary Jane Wolbers, Chairperson of the By-laws Committee, Pennsylvania, August, 1988

In the interest of historical accuracy, it should be noted that the original by-laws of the Guild required that the Vice President serve as Editor of the Newsletter. Therefore, the Editor changed each election time. It was difficult to fill this office when candidates realized that the vice-presidency carried with it the responsibility of Newsletter editorship as well as support services to the president. Also, little continuity was possible with this publication which has now been replaced by our *Journal*. As Vice-president in 1960, I enlisted the help of two other members, thus establishing a three-member editorial staff. The first official By-laws revision, under my presidency, changed all this. Before then, who knows how many V.P.'s became unwitting editors?

Incidentally, as President, I also drew up job descriptions for each Guild office to aid the process of recruiting Board members. I firmly believe more members would be willing to serve if they knew what roles they would fill.

My compliments to you, Toni', for serving us so well as Guild Editor. We are grateful!

Recommended Reading

TO DANCE WITH GOD, Family Ritual and Community Celebration by Gertrud Mueller Nelson, 245 pages, 1986, $9.95. Available from Paulist Press, Cahill Co., 950 North Shore Drive, Lake Bluff, IL 60044.

(From the back cover of the book:) Gertrud Nelson has written a book on ritual that is one of a kind. Her exquisitely written volume covers the history, psychology and spirituality of ritual in general and Christian ritual in particular. Enlivened by pithy and insightful examples, many of them drawn from her own family life, Ms. Nelson penetrates to the heart of the meaning of ritual and ceremony in a fresh way. She manages to escape the trap of many writers on this subject—superficial piety—and makes relevant for the modern reader the importance of ritual for connecting us to the meaning and flow of life. . . . .

This is a book to be read carefully, perhaps only a few pages a day. Reading the book can become a ritual, especially for Christian people to whom it is primarily addressed. Beautiful illustrations by the author add to the expressiveness of this carefully composed work. This book may prove to be a classic treatment of the meaning of ritual for this modern era.

-John Sanford

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PERFORMER AS PRIEST AND PROPHET, Restoring the Intuitive in Worship through Music and Dance by Judith Rock & Norman Mealy, 156 pages, $13.95. Available from The Sharing Company, P.O. Box 2224, Austin, TX 78768-2224.

The authors contend that the contemporary influence of women in the church creates a new climate for the meeting of the church and the professional performing arts. Dance and music are explored as invitations to intuitive ways of knowing, alternatives to the church's traditionally masculine arts of preaching, biblical exegesis, and systematic theology.

Unlike most books in the field, Performer as Priest and Prophet is about the highly skilled performer and creator as theologian, and the gifts such a performer and creator offers religious communities. Practical directions are suggested for congregations ready to make a new leap of faith into the open-ended and luminous world of the arts.

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Inspire Choreographies from Art Works, Develop New Dances for Worship and Education: Here are many articles by Doug Adams showing how to develop choreographies from art works. Learn to embody art works through your dances for worship and education. Articles include the photographs of the art works. These methods will inspire and renew your dances for worship and education. Each title is $1.50 plus $1 to cover postage and handling, available from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224: #401 NATIVITY AFFIRMS DIVERSITY, #402 COMMUNION PAINTINGS AFFIRM OUR CRUCIFIXION & RESURRECTION, #403 MICHELANGELO'S ART LEADS US TO RESURRECTION, #404 ICONS SHOW US WE ARE NOT THE WORLD'S CENTER, #405 NEWMAN'S STATIONS OF THE CROSS LEAD US TO RESPOND BIBLICALLY, #406 MODERN SCULPTURE EMPHASIZES HUMAN BODY TO GAIN TRANSCENDENCE, #407 SACRIFICE, CRUCIFIXION, AND HOPE IN SEGAL'S THE HOLOCAUST, #408 BLACK, WHITE, AND GRAY IN THE REIGN OF GOD, and #409 PILGRIMAGE TOWARD COMMUNITY WITH CHRISTO'S THE RUNNING FENCE.

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Festival 88, Denver, Colorado

CELEBRATIONS OF BIBLICAL WOMEN'S STORIES, Tears, Milk and Honey by Martha Ann Kirk, CCVI, 120 pages, $9.95. Available from Sheed & Ward, P.O. Box 414292, Kansas City, MO 64141. Reviewed by Toni' Intravaia.

From the opening "One of the oldest passages in the bible says that the prophetess Miriam picked up a tambourine and led the people in dance and praise of God." to the closing "For those who have ears to hear, scripture is a challenge to sexist attitudes and economic systems." opens new directions for the artist, the dancer, if you may. Each chapter outlines themes, possible uses, the service itself, further reflection, journalizing, and/or discussion, questions, readings and reflections on the development and use of the service. At the end there are extensive notes and music. It is a well developed book that not only gives advice and suggestions, but also inspires. Titles of the various chapters peak the interest: Tears, Milk, and Honey; God Who Mothers and Teaches Us to Mother; Sarah, Our Mother in Faith; Hagar, Used and Abused; Miriam the Prophetess Led Them in Praise; Ruth and Naomi, Companions in the Bitterness and Sweetness of Life; Susanna, A Voice for the Vulnerable; Daughter, Your Faith Has Saved You; Mary of Magdala, Apostle to the Apostles; Martha, Who Served a Banquet for Jesus; and With Dorcas Let us Sew a Garment of Love to Cover Our World.

*

DAUGHTERS WHO IMAGE GOD, WEEP WITH GOD, AND SING GOD'S PRAISE by Martha Ann Kirk CCVI and Colleen Fulmer, produced by Incarnate Word College, Videocassette and Study Guide, 55 minutes, LL8099 (VHS) or LL5099 (Beta), $39.95 plus $2.00 handling charge, Sheed & Ward, P.O. Box 414292, Kansas City, MO 64141. Reviewed by Toni' Intravaia.

As an over-all comment, there were many very artistic uses of the video medium, and as an artist, I enjoy seeing this. At the same time there were many instances when I wish the camera would have maintained the full dance figures. But that is a personal opinion, and perhaps in this case showing of the face was more important especially when there was speech involved or when the face was more important than the full figure.

In the "Created in the Image of God" there was joy and creation felt in the use of multiple image and the use of water. Again in the "First Evangelist" there was very creative use of water as part of the movement. The "Cry of Ramah" inspired by Jeremiah 31:15 was a very good, very honest dance with good direction, great use of the scarf, and the camera let us move with the dance. The "Daughter, your faith has saved you" had definitive, yet simple movement, interesting use of props. "Martha, Mary, and Lazarus" was a very free, yet introspective, use of a duet, group work - and a wondrous idea in the loosing of Lazarus.

There are really several ways to view this video: pleasure, ideas, inspiration, and guidelines in the seeking of the religious in movement. We need more of the videos for comparison, history, and study.

Chapter News

CALIFORNIA — (Northern)

Bunny Oliver: A milestone for the Mennonites occurred last May 20 at the Mennonite Brethren Biblical Seminary in Fresno. Four students joined seminarian Bunny Oliver in leading the seminary community in an entire worship chapel devoted to "Worship and our Body," at the invitation of Old Testament professor Al Guenther. Margaret Taylor Doane was invited to share from her experience around the trials and difficulties she encountered when beginning dance in "new territory." By the time Margaret's humor had disarmed all those still reluctant to believe, the closing community dance included everyone in a joyful song and movement to "Rock My Soul!" Who says Mennonites don't dance?

*

The Morning Star Sacred Dance Ensemble, committed to dancing in worship at First Congregational Church in Fresno at least once each month, is always looking for something new to "wake up" the congregation to new levels of worship. Last Easter they shared two new dances at both worship services. The first was dramatic and symbolic in nature, danced by five women accompanied only by the drone of a metronome, ticking the slow rhythm of a heartbeat. Each dancer's movements embodied the varieties of grief surrounding the death of Jesus the Christ. The five returned later and moved spritely to the joyful sound of a new MAC computer piece by Michael McGee. Red, yellow and purple scarves flashed colorful patterns across the chancel while two twelve foot, white gauze cloths seemed to float, cloud-like between the dancers. These white cloths stretched sculpturally across the chancel as a five-foot flower cross was carried forward, and draped as a final gesture by the dancers, at its base.

COLORADO — (Rocky Mountain)

Virginia Blackstock, Hotchkiss: On April 23 the Christian Educator Forum met at Christ Episcopal Church in Denver. A choice of several workshops was given. Virginia led the "Creativity in the Classroom" demonstrating the body as an instrument of worship.

praying together...

ILLINOIS — (Lakeshore)

Jane Siarny: I recently had a most remarkable experience performing for a group in a nursing home. While my partner led the audience in a mirroring exercise, I went into the group to encourage those who were reluctant to try moving. I sat down next to a man with his hands folded, unmoving, in his lap. "You can do it!" I said. Demonstrating with my own hands, I gently encouraged him to lift his hands and join in the dance. His fingers were amazingly long, black and smooth. Tentatively he flexed his knuckles, his hands separated and started to lift. "You have the most beautiful hands," I said. He spread his fingers and waved them slightly. He smiled.

The man didn't make it very far into the dance, but his commitment and perseverance to 'the dance' made my spirit leap for joy. I see our Lakeshore Chapter unfolding as slowly and carefully as that man's hands — but no less beautifully.

I felt blessed to lead and participate in the Spring workshop, "Celebrating the Community of Sacred Dance." The outpouring of ideas and commitment at the Board meeting was overwhelming!

God Willing, I hope to live up to my goals for this Chapter: Increased visibility in the dance community and the spiritual community at-large, Increased educational programs both in-house and out-reach to the general community, Encourage each other to expand our talents, and Grow in faith as a community.

The Spring workshop "Celebrating the Community of Sacred Dance" at Maggie Kast's studio on April 23 had about 25 in attendance and was led by Jane Siarny, Brother Joseph Kilikevice, O.P and Maggie Kast with a surprise visit from the SDG president Fenna Stoub.

NEW YORK — (Downstate)

Shelley Mereness reports: Omega Liturgical Dance Company "Could You Not Watch?", Maundy Thursday at the Cathedral of St. John the Divine, New York City. The space inside the Cathedral is amazing on any given day, but the reverent atmosphere and anticipation on Maundy Thursday was unforgettable! The first two selections were choreographed by the Omega Prayer Group and danced by Carla DeSola, Marilyn Dolcetti, Holly Reeve Funston and Sandra Rivera. Entitled "Invocation" and "Confitemini Domino", they truly set a mood for worship.

Christopher Reynolds, without music, stood in a circle of light and moved from sustained tension to wrenched agony portraying the horror that Christ experienced being nailed to the cross - "The Mystic".

"The Woman with the Flow of Blood," danced by Carla DeSola portrayed the woman healed by touching the hem of Jesus' garment. She used a large, long piece of red cloth to symbolize her disease, carrying it by her side, burdened, slowly letting it fall to the ground into a circle, joyously dancing within the circle as she had been healed.

Excerpts from "His Last Days", choreographed by Christopher Reynolds and danced to music by Dallas Holm had two parts - a re-enactment of the Last Supper and the second segment from the scene in the garden of Gethsemane.

Reynolds choreographed "Fantasy/Mother and Child", an excerpt from the "Passion According to Mary". Jesus at first was on a small stand representing the cross as Mary danced in front of him and began interacting with him, sensing his agony He soon came down and laid his head in Mary's lap. At one point Mary dragged Jesus across the floor as she walked and Jesus comforted Mary by picking her up and carrying her in His arms. Mary empathized with Jesus' painful situation by actually taking His place up on the cross.

The climax of the evening was the final dance in which the congregation formed three concentric circles, learned the movements, practiced, then worshipped in dance with a piece of gold or red wheat in each hand. As the congregation came towards the center of the inside circle lifting hands to the sky, the music and lights died, leaving only a spotlight glistening on the gold and red circles of wheat. That silent moment confirmed the thought, "Yes, this is what Holy Week is all about!"

PENNSYLVANIA — (Eastern)

Joan Bare, Glenside: The Sacred Dance Choir of the Glenside United Methodist Church is 2 1/2 years old. We have led in worship with the following: "Were you There?", "This Is My Father's World", "Lord of the Dance", "Let Us Break Bread Together", a processional ("Come Christians Join to Sing") and a Benediction (oral). There are eight women in the choir. One of the members danced "Jehovah" as a solo. In addition to the Glenside United Methodist Church, the group has danced at Jarrettown United Methodist Church and North Wales United Methodist Church. Elizabeth Bratton and Diana Nuessle are co-directors of the choirs. The second choir is a second and third grade girls' choir. They have done "We Three Kings" and "Bless Be the Tie".

Festival 88, Denver, Colorado

Classified

Faculty Position Available

Lancaster Theological Seminary searching faculty position. Ordination needed with parish and teaching experience. Earned doctorate preferred. Women/Minority candidates encouraged. Competence church music/arts preferred. Send Letter of Application/Resume by October 30th to Nathan D. Baxter, Dean, Lancaster Theological Seminary, Lancaster, PA 17603.

EXECUTIVE BOARD MEETINGS
Open to all SDG members
October, 1988, place, date, time to be arranged.
Check with Fenna Stoub, President SDG

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
One-eighth (⅛) or business card	$ 40.00

Ad per THREE (3) issues

Full page inside cover	$500.00
Full page inside	$400.00
One-half (½) page inside	$275.00
One-quarter (¼) page inside	$150.00
One-eighth (⅛) or business card	$ 95.00

CLASSIFIED Ads and Personals

1—10 words	$ 5.00
10—20 words	$ 8.00
20—30 words	$13.00
30—40 words	$17.00

Membership News

Please Patronize Our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at wholesale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

MINUTES OF THE ANNUAL MEETING OF THE SACRED DANCE GUILD

Friday, July 8, 1988
Loretto Heights College (Now called Regis College), Denver, Colorado

Due notice having been given by mail to all members of the Sacred Dance Guild, the Annual Meeting convened in the Little Auditorium at Regis College, Denver, CO. President Fenna Stoub called the meeting to order at 4:00 p.m.

Pamela Gwozdz led the movement devotion. We were led outside the building and taught Julie Parker's prayer movement. We returned to the Little Auditorium for the remainder of the meeting. The meeting was called to order for a second time by President Stoub at 4:15 p.m.

Keri Sutter was appointed recording secretary for the annual meeting.

A letter from Dana Schlegel, former Director-at-Large, was read. He sent his regrets, and enclosed a check.

President Stoub introduced members of the Board-at-Large who were present: Connie Fisher (present at Festival, not at the meeting), and Kathryn Mihelick. She introduced those members of the Executive Board who were present: Joann Flanigan, Membership Director; Martha Fairbank, Director of Regions and Chapters; Toni' Intravaia, *Journal* editor; Barrie Gibby, Publicity Director. The Scholarship committee chairperson, Joyce Smillie, was introduced, as was incoming Program Director for Festival '89, Pam Gwozdz. Chapter Representatives, Chapter Presidents, and Regional Directors who were present were introduced. Ann Blessin has withdrawn her name from nomination as Director-at-Large. President Stoub will appoint another candidate.

A poll was taken of the regions and chapters represented at Festival. Attendees came from all over the United States, and from New Zealand, and Germany.

MOTION: To accept the minutes of the last Annual Meeting. (M/Fairbank, S/ Jocele Nordwall, passed).

A quorum was present: 14 members of the Board-at-Large, and 28 other Sacred Dance Guild members in attendance.

Election

1. Ballots were passed out to those who had not received one. Ginny Siano counted the ballots.

2. President Stoub announced that she will appoint regional directors for all regions who have applied for, but not yet received, chapter status. Nominations were opened for other vacant offices:

Ruth Neilen was nominated for Washington regional director by Susan Cole.

3. President Stoub read the motion passed by the board-at-large to eliminate the need to a second ballot to fill currently vacant offices. (The ballot mailed to the membership indicated that all vacancies on that ballot would be filled by a separate ballot mailed to the members after the annual meeting. The board-at-large realized that President Stoub can fill these offices by appointment, and that an election would not be needed).

4. President Stoub called for volunteers to be considered for the remaining vacant offices on the Executive Board. Bonnie Buckmann volunteered to be Corresponding Secretary, and Joyce Smillie volunteered to be Resources Director. President Stoub mentioned that a geographic area must be defined in order to determine the size of the quorum for Executive Board meetings.

5. Former Guild President Barrie Gibby explained the rationale behind an October 1-September 30 fiscal year, rather than an Annual Meeting-Annual Meeting fiscal year. The fixed fiscal year ensures that all officers will have a fixed term of office, as Annual Meetings are not usually held exactly one year apart.

6. The results of the election were announced: 162 ballots for the slate of nominees, 1 invalid ballot (not signed).

MOTION: To accept the slate of Officers, Directors-at-Large, and Regional Directors as mailed and elected by the membership: M/Barrie Gibby, S/Martha Fairbank/Passed.

Annual reports

1. Treasurer's report attached (enclosed balance sheet info).

2. President Stoub explained that Sybil MacBeth keeps the checkbook, and Sharon Miller Rodankowski is doing the bookkeeping.

Parliamentarian's report. President Stoub read a statement from Mary Jane Wolbers.

1. She reminds the members that a five-year review of the by-laws is pending, and requests that members send input and concerns to President Stoub.

2. She notes that changes in chapter charters must be approved by a. the chapter; b. the board of directors; c. the general membership.

3. She recommends that all current policies (which are eligible to become part of the by-laws at the end of the next review) be mailed to the members. Barrie Gibby pointed out that these policies already appear in the *Journal.*

Archivist's report.

1. Mary Johnson would like copies or originals of programs, newspaper articles, list of officers & names of members, photographs, and other historical information from all regions and chapters. This information will be added to the Guild archives.

Membership director's report.

1. Joann Flanigan reports that there were 692 members of the Sacred Dance Guild at the time of the 1987 Annual Meeting. There are currently 790 members.

2. Members who have not renewed their membership by September will be deleted. She asks that everyone contact people in their regions or chapters who have not renewed.

3. She reports that she has a new Apple computer program for mailing labels and lists.

MOTION: To express the Guild's sincere thanks to Susan Theresa Flanigan for her help with the renewal notices, thank-you notes, and other clerical services. M/Grace Parker, S/Kathryn Mihelick, Passed.

Festival '89

1. Pam Gwozdz reports that the Festival will be held June 25-30 in Cleveland in a retreat house on Lake Erie. She is working with a strong committee, and half of the faculty is already appointed. The committee has invited bordering states to help with publicity. Cleveland has a large, varied ethnic population, and this will enhance Festival '89.

International Sacred Dance Performance Festival.

The Downstate New York Chapter is considering hosting an international performance festival of sacred dance in 1990 in New York City. For more information, contact Holly Reeve Funston, 127 Benedict Blvd, Croton-On-Hudson, NY 10520, (914) 271-4045. They asked for advice, input, and perhaps financial support from the Guild. Discussion: This event could not supplant the Guild Festival; perhaps the two could be combined on consecutive weeks or days? People could not afford to attend both if they are held in different places. Cynthia Winton-Henry suggests that the Guild contact the performers and choreographers to see if they would teach master classes for the Guild Festival. Susan Cole suggested that the Guild might want to underwrite one class or performer for the performance festival.

MOTION: To refer this matter to the Board of Directors for further discussion or decision. M/Blake Davis, S/Barrie Gibby, Passed.

New Business

MOTION: To amend Article 12.2 of the by-laws by deleting the words "at least 15 Guild members" and inserting "at least 75% of the Guild members in good standing within a region, not to be less than 15 members, including the Regional Director..." M/Grace Parker, S/Martha Fairbank, Passed.

Barrie Gibby explained that the new wording is effective today, and will be binding on all regions currently attempting to attain chapter status *unless* they have already submitted their petition.

Announcements

President Stoub encouraged members to take as many Guild brochures as they liked. Susan Cole suggested that none of us underestimate the power of a brochure. Joyce Smillie reported on the FINA account. Members of the Guild can buy dancewear from FINA (through Joyce) at wholesale prices. Part of that price goes to the Guild for the scholarship fund. There is $950.60 currently in the account, $40.00 of which was interest as of May 30. 94 bibliographies were sold for a total of $534.00, and one subscription to the *Journal* was sold to a non Guild-member for $12.00. $67.00 was spent on postage to mail bibliographies.

Sybil MacBeth, the treasurer, has a new phone number: (804) 428-3505.

Joann Flanigan will show the videotape of Festival '87 tomorrow morning at breakfast. Professional quality copies are available for $35.00. Non-professional quality copies are available for $25.00. These prices include postage and handling.

Ann Blessin requested that we leave evaluation sheets at the registrar's desk on Sunday, and reminded everyone that check-out time is 11:00 a.m.

Videotapes of Festival '88 will be available at Festival 1989.

MOTION: To adjourn. M/Barrie Gibby, S/Keri Sutter, Passed.

The meeting was adjourned at 5:30 p.m.
Respectfully submitted,
Keri Sutter
Recording Secretary for the Annual Meeting

Festival 88, Denver, Colorado

SACRED DANCE GUILD
BALANCE SHEET

For the Entire Company
For the Fiscal Year from July 1, 1987 through June 30, 1988

ASSETS			
Cash in Bank:			
Hawaii Account			
Operating	$2112.67		
Life Member	2620.76		
Memorial Endowment	1609.18		
Festival Fund	569.72		
Festival Scholarship	92.68		
Robert Storer Memorial	68.13		
		$2847.80	
Cash in Bank:			
New York-Festival '87 Account		552.00	
Certificate-Memorial Endowment		5000.00	
Accounts Receivable		5488.35	
Prepaid Membership Dues FYE '89 & '90		4782.00	
TOTAL ASSETS			$9106.15
LIABILITIES			
Accounts Payable		$ 15.51	
Total Liabilities			$ 15.51
CAPITAL			
Retained Earnings		$9090.64	
Total Capital			$9090.64
TOTAL LIABILITIES & CAPITAL			$9106.15

6/24/88

MEMOS FROM THE MINUTES
MEMOS FROM THE MINUTES

Executive Board Meeting

Date: July 6, 7, 8, 1988, Denver, Colorado, Dining Hall, Regis College

Members Present: Colley Ballou, Ann Blessin, Susan Cole, Fenna Stoub, Fran Delaney, Joann Flanigan, Barrie Gibby, Keri Sutter, Pam Gwozdz, Virginia Huffine, Toni' Intravaia, Joan Huff, Kathryn Mihelick, Carolyn Moon, Jane Siarny

Minutes:

Minutes of Executive Board Meeting held on June 24, 25, 26 in New York approved.

Motion:

Effective immediately to send each regional director and each chapter president two (2) copies of the *Journal*, one copy for the regional and chapter archives. M/Mihelick, S/Gwozdz, Passed.

Motion:

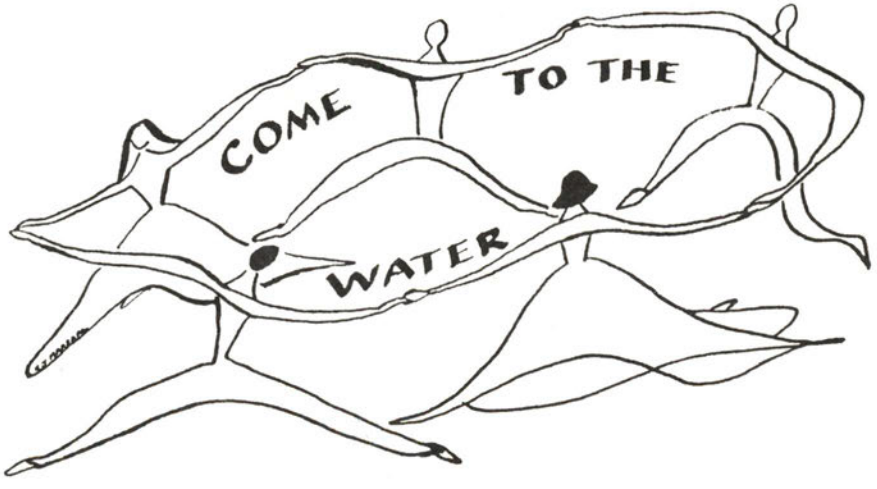
To amend Article 12, section 2 of the By-laws by deleting the words "at least 15 (fifteen) Guild members" and inserting "at least 75% of the Guild members in good standing within a region, not to be less than 15 (fifteen) members, including the regional director". M/Gibby, S/Huff, Passed.

Discussion involved:

Raising of membership dues, possibility of a Sacred Dance Guild performance in New York, Phoenix Reciprocal Affiliation, and general problems in the guiding and running of the Guild.

Festival 88, Denver, Colorado

SACRED DANCE GUILD FESTIVAL '89



THE SPIRIT OF GOD MOVED ON THE FACE OF THE WATER...
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